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Sides of a Convent Wall," "The Housatonic," a bright, suggestive picture by Arthur Parton, and "Rainy Weather," by J. F. Cropsey, a picture in which the wind is blowing vigorously. "On the Massachusetts Coast," by George H. Smillie, is exceptionally well painted. It shows the rocky coast with its stunted trees in the foreground, and a look out over the water, with a long line of coast vanishing in the distance. "His First Business Venture," by T. W. Wood, presents a boy counting on his fingers the profits of the sale of some brushes, such as those with which he is laden, and is a conscientious and pleasing rendition of the subject. "A Study of Trees" is a brilliant picture full of good qualities, by W. L. Sonntag. "After the Shower" is an effective bit of marine painting by F. K. M. Rehn, and "A Bright Day," by Kruseman Van Elten, is a bright, attractive landscape. "The Brook," by F. Hopkinson Smith, is a graphic illustration of Tennyson's poem. "Une Canadienne" is a small study of a head by Miss Frances Richards, that must not pass unnoticed, and Arthur Quartley's "Fishing Hut, Long Island Shore," does not need the line 'a sketch from nature' in the catalogue. One can see that it is a very conscientious and truthful out-door study, excellent in atmospheric effect and quality. On the South wall, "Sunset," by Henry Farrer, and "La Grosse Horloge, Rouen," by William Magrath, are among the principal attractions.

The East Gallery also contains many interesting pictures. "On the River Maas, Holland," is a characteristically excellent picture by M. F. H. De Haas. "When the Silver Habit of the Clouds Comes Down Upon the Autumn Sun," by Henry Farrer, is one of the largest pictures in the exhibition, and is full of the poetry of its title. There is a brilliant scene on the "Dutch Coast," by Harry Chase, near which, by Bruce Crane, is a realistic "Winter Effect on the Harlem River,"—a foreground covered with snow, a dark sky and a single streak of sunset glow on the horizon. "Mill-Water" is another of J. Francis Murphy's poetical studies, and "On Pleasure Bent," by Bleecker N. Mitchell,—a young woman walking along the bank of a stream, carrying an oar over her shoulder, is charming in drawing and color. There is a pleasing "Veiled Head," by F. W. Freer, on the end wall. The south-west corner of the gallery contains a number of pictures by Thomas Moran, of which "The Castle of San Juan d'Ulloa, Harbor of Vera Cruz," "Havana, Cuba," and "A Tower of Cortez, Mexico," in richness and brilliancy of color are decidedly 'Turneresque.' By Edward Moran, "Running into Port," is a picture full of action in the boat, figures, water and sky. In the next panel, "The Gull Rock," by W. T. Richards, holds the central place.

#### THE ETCHING CLUB'S EXHIBITION

is a most interesting one; all, or nearly all, of the best

etchers in the country being represented in the two galleries. The series of twenty "Original Etchings by American Artists," recently published by Cassell & Co., and loaned to the exhibition, adds much to its interest, and shows some of the best work of the kind that has been accomplished in this or any other country. George H. Smillie's "Old New England Orchard;" Frederick Dielman's "Mora Players" after his last year's Academy picture—so suggestive of Murillo; F. S. Church's "Lion in Love;" Henry Farrer's "Winter Evening;" Stephen Parrish's "Gloucester Harbor;" Thomas Moran's "Tower of Cortez,"—in fact, every etching in the list is a masterpiece. Among the other etchings in the collection, "A Stolen Glimpse," by T. W. Wood, is full of humor as well as merit. It shows an old man, with the placard "I am blind" on his breast, furtively looking at us out of a very able eye. By Henry Farrer there are etchings of each of his charming pictures in the Water-Color Exhibition. J. C. Nicoll, Stephen Parrish, F. Waller, F. S. Church, James D. Smillie, C. A. Platt, J. M. Falconer, Joseph Pennell, Samuel Colman, M. Nimmo Moran, J. Wells Champney and Edith Loring Peirce are each represented by a number of interesting works. By David Law there are two Venetian "Moonlights;" by James S. King, etchings from portraits by Rembrandt and Franz Hals; by J. A. S. Monks, "An Old Pasture," with sheep, (printed on satin with exquisite effect); and in the North-west gallery is a print from Walter Shirlaw's Art Union Etching, "The Reprimand." \* \* \*

#### THE ARTISTS' FUND EXHIBITION.

THE Artists' Fund Society's Twenty-fourth annual exhibition was an excellent one, and the sale, at the close, brought fairly encouraging results. There was a large number of visitors during the exhibition, and the attendance at the sale was large on both evenings. The collection of 105 pictures brought over \$16,000 including the prices of the frames, and \$14,000 for the canvases alone. The highest prices realized were for the following (exclusive of the frames):

"A Summer Afternoon," David Johnston, \$610; "Palazzo Widmann, Venice," Daniel Huntington, \$285; "In Marblehead Harbor," M. F. H. De Haas, \$335; "Talcott Mountain," H. W. Robbins, \$230; "Arab Fountain near Tunis," Wordsworth Thompson, \$315; "A Breezy Day, Scheveningen, Holland," Harry Chase, \$240; "Salt Meadows near Annisquam," H. Bolton Jones, \$235; "Summer Morning on the Chesapeake," Arthur Quartley, \$210; "'Nobody asked you, sir,' she said," William H. Beard, \$310; "A Journey in a Weary Land," Wordsworth Thompson, \$445; "After the Rain," Arthur Parton, \$362.50; "The Missing Nickel," Frederick Dielman, \$345; "Sweet Briar," Seymour J. Guy, \$400; "Late Autumn," H. Bolton Jones, \$325; "Spring Morning, Normandy Coast," Harry Chase, \$310; "Faint Heart never won Fair Lady," Thomas Hovenden, \$280; "In the Rocky Mountains," Hermann Fuechsel, \$275; "Under the Apple Trees, Barbison, France," Carleton Wiggins, \$265; "Blowing Fresh," Arthur Quartley, \$240; "Venetian Cabman, near Madonna della Orte, Venice," A. F. Bunner, \$310; "The Christmas Turkey," P. P. Ryder, \$305.